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My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.

—*Much Ado About Nothing.*



THE death of Feyen-Perrin, which occurred since the last issue of the magazine, could hardly have been a surprise to those who had seen him during the past few years. Naturally of delicate physique, he had wasted almost to a shadow. He had a pulmonary affection, which made it necessary to purify the air about him by the decomposition of

milk, and a bowl of it, with its sour smell, was the first thing to greet one on entering his studio. He is best known in this country by "Les Cancalaises," his Salon picture in 1874, which won him a medal and the Legion of Honor. It is now in the Luxembourg. It has been charmingly etched by A. P. Martial, and has otherwise been made familiar by various photographic reproductions of it. At Cancale, at low tide, on a certain day in autumn, the people, according to an old custom, are allowed all the oysters they can carry away; the oyster beds are private property, and except on this occasion the Cancalaïse are not allowed to fish on their own account. Ladies of the place sometimes join the peasantry in the annual procession on this day, and in Feyen-Perrin's Luxembourg painting depicting the scene, two long-limbed creatures in the garb of fishwives lead the column. There was a fine opportunity for contrast between lady and peasant, in figure, in feature and in deportment; but the painter shows us nothing of the sort: all the women look alike—apparently, they are only Parisian models in fancy-dress costume.

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AT the time of the success of this picture, it was less the fashion than it has been since to idealize the French peasant, and I suppose the refinement of Feyen-Perrin's conception of his subject, together with its clever treatment, counted for more than they would now. Yet, in the present state of French art, perhaps it is no small thing to say of this painter that refinement was his marked characteristic; his pictures of the nude are especially notable for delicacy in treatment. Among his best paintings are: "The Muse of Béranger," "The Lesson of Anatomy of Doctor Velpeau," "The Spring-time," "The Death of Orpheus," "Astarte," "A Parisienne at Cancale" and "The Narrow Path," shown at the last Salon.

* * *

FEYEN-PERRIN, I am sorry to say, was one of the worst offenders in that too common failing among artists of his nationality, of selling replicas of their pictures. I don't know how many times he painted "Les Cancalaises," but, not many years ago, during a stroll in Paris in the Latin Quarter, two copies of the picture, authenticated by the artist's own hand, were found exposed for sale, one being in a shop in the Rue de Seine and the other in the Rue des Beaux Arts. The carelessness of the artist as to the rights of those who had dealings with him led to one pecuniary loss that I know of—the case being that of a print publisher, who bought the right to etch one of his paintings. The impressions of the plate were hardly in the market before they were found to be in competition with another publication of the same picture. On protesting against the infringements of his rights, my informant was told by the other dealer that the second etching was not taken from his picture, but from another one. This proved to be the case. Some unimportant changes in composition from the original painting were indeed found in the replica, but, so far as the general public could tell, the two etchings were from one picture.

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OUR auctioneers seem incorrigible. The first sale of the season of any note was held by Moore's successor at the Fifth Avenue auction rooms near Thirtieth Street, and it certainly does not indicate that there is to be any reformation of the old methods of doing business at that stand. What was announced with a flourish of trum-

pets as "The Duchess of Marlborough sale" was made up largely of goods from dealers. Sypher contributed freely, as usual. I recognized the tapestried covered drawing-room suite as belonging to Duveen; Graham put in most of the bronzes; and the really splendid pair of Royal Sèvres vases, "made for Queen Victoria," were sent on speculation from no less a house than that of Schneider, Campbell & Co. The bulk of the articles which really belonged to Mrs. Hammersley spoke rather for her judgment in getting rid of them than for her taste in having bought them. The carved oak dining-room set, made by C. H. George & Co., was about the only good furniture of hers to be seen. Some former acquaintances of the Duchess, by the way, who visited the rooms before the sale, apparently from curiosity, seemed much shocked at recognizing certain objects as gifts made to her Grace on her first marriage.

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"THE private collection of modern paintings belonging to Mr. J. Earle Fitzgerald, of Boston," which was offered for sale on the same occasion, was, taken as a whole, as shady a lot of canvases as I have seen for a long time. No Bostonian, by the way, whom I have spoken to, seems ever to have heard of such a person as Mr. J. Earle Fitzgerald; and his name does not appear in the Boston city Directory.

* * *

THE most charming example of Cazin I have seen in this country is on view at the Christ Delmonico Gallery. "Les Voyageurs" is the title. The wanderers are a weary mother nursing her child, and the husband and father who, overcome by fatigue, has thrown himself upon the ground in the empty meadow, adjoining which, in the middle distance, is seen a comfortable-looking, red-roofed farm-house, the neighborhood of which gives evidence of much activity, in the hurried completion of a hay-rick; for night is coming on apace. One imagines the farmer's happy household and their cheerful evening meal, and wonders what is to become of this wretched family within reach of their voices, probably, but whose presence, it would seem, is unknown to them. The contrast between the fortunes of the occupants of the adjoining planes is pathetic and impressive. To the right of the canvas there is a patch of blue sky not yet obscured by the descending gloom which is closing over the landscape, and one tries to feel that it foretells a more hopeful morrow for the outcasts.

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EVIDENTLY Mr. Durand-Ruel does not let his sentiment for the "Impressionists" get the better of his instincts as a picture-dealer. I see by the Paris papers that he has become a patron of the redoubtable Makowski, the Russian artist, whose "Russian Wedding," it will be remembered, was exhibited in New York two years ago by a John Street jeweler with such success, as an advertisement for his business, that he was encouraged to open a shop in Union Square and add to it a picture gallery, to exhibit other works by Makowski. He did show another, even larger than the first, if I remember aright, but he seems to have missed the latest from the Russian's brush, which is a pity; for it is described by Galignani's Messenger as "the artist's masterpiece," being "about five yards in length by three in height," and containing "a number of figures over life-size." The subject is the murder of Ivan the Terrible, and, judging from the description, the picture must be very realistic and startling. This immense canvas was exhibited, together with thirteen decorative panels done by the same artist for the mansion of Baron von Dervis at St. Petersburg. Conceive the artistic taste of a man who desires to live with such a painting!

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DELACROIX'S "The Abduction of Rebecca," I believe, is the only painting of importance from the recently dispersed Goldschmidt collection at Paris which has found its way to this country; and it may be considered an exchange for the same great painter's "Clorinda Delivering the Martyrs," which, having been bought by Mr. Sutton at the auction of the Probasco pictures, for \$6000, was sent to Paris, where a dealer named Montaignac now has it for sale. It cannot be said that this country is the gainer by the exchange. The "Clorinda" is the more desirable picture in some important respects. In the first place, it is free from faults in drawing conspicuous in the "Rebecca"—notably in the impossible pose of the Saracen on foot who is assisting his mounted companion to bear away the lady. Secondly, it is far more harmonious in color. In this respect it shows to greater advantage than when it was last seen in this

country; for the old, discolored varnish has been removed and a new coat put on. Lastly, the picture of the noble Clorinda, mounted on her charger, rescuing the bound captives from the executioner, is less disagreeable than that of the forcible abduction of the heroine of "Ivanhoe" by the brutal hirelings of Brian De Bois-Gilbert. I say "less" disagreeable, because it seems to me that all pictures depicting violence are disagreeable more or less. Of course, the very genius of Delacroix, next to his marvellous color, lay in his dramatic force, and one would no more think of condemning him for it than one would condemn Shakespeare for making the action of the play too violent in "Hamlet," or Victor Hugo for harrowing our feelings in "Les Misérables." The genius of Delacroix has been aptly compared alike to that of the immortal bard of Avon, and to that of the great French apostle of the romantic school of literature. But this is a digression.

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THE buyer of "The Abduction of Rebecca" is Mr. David C. Lyall, who, I am told, is a Brooklyn collector of excellent taste. He paid in Paris, for the picture, 28,000 francs, to which must be added, of course, the five per cent commission fees at the Hotel Drouot, and the thirty per cent tariff duty, to bring it to this country. It once brought 50,000 frs. at auction—at the Sabatier sale. Secretan owned it at one time. Delacroix painted another picture with the same title, in which, however, the whole composition is changed. The view of the castle in flames still forms the background, but is differently placed; the knight hurrying to the rescue is on foot, and therefore seems to have a better chance of success, for the Saracen who is bearing the lady away has not yet reached his horse, which his companion is holding with difficulty as the fiery beast champs its bit. Mr. Lyall's picture is the more important of the two. It is worthy of note, by the way, that, painted for the Salon of 1846, it was the last picture Delacroix exhibited there, so offended was he at the attacks upon his work by the Parisian critics. He lived until 1863, and at his death many of his pictures now most famous were found in his studio.

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THE appointment of General Rush C. Hawkins as Commissioner of American works of art to be sent to the Paris Exposition next year seems to give satisfaction to all concerned. The United States Commissioners-General have already sent out their first circular to American artists in this country and in Europe. Works of art are comprised as Group I. under the following classification:

CLASS I.—*Oil Paintings.*—Paintings on canvas, panels and various grounds.

CLASS II.—*Paintings of different kinds, and Drawings.*—Miniatures; paintings in water-colors; pastel and drawings of all kinds; paintings on enamel, earthenware and porcelain; cartoons for stained-glass windows and frescoes.

CLASS III.—*Sculpture, and Engravings on Medals.*—Statuary, bas-relief, repoussé work and chiselled work, medals, cameos, engraved stones, inlaid enamel work.

CLASS IV.—*Architectural Drawings and Models.*—Studies and fragments. Representations and plans of buildings, restorations from ruins or documents.

CLASS V.—*Engravings and Lithographs.*—Engraving in black; polychromatic engravings; lithographs in black, in chalk, and with brush; chromo-lithography.

Under this last-named head, General Hawkins tells me that he intends to make a special feature of wood-engraving, and will boldly announce it as "the American School." He has also under consideration a display of American pastel work, which is a good idea. If the group of artists of the Pastel Club who made up the excellent little collection of pictures at Wunderlich's last spring should unite to send such an exhibit to Paris, it could not fail to win them credit.

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THE following are the salient points in the official circular to American artists, referred to above:

The Exposition will open on May 5th and close on October 31st, 1889. All communications in regard to it must be addressed to the United States Commission; the French Administration will not correspond with foreign exhibitors.

Artists residing in the United States must have their exhibits in New York by February 15th, 1889, at the very latest. Exhibitors residing in Europe must have their exhibits at Paris by March 20th, 1889. There will be absolutely no extension of time.

American citizens are the only persons entitled to exhibit. Applicants for space must fill out the blank enclosed with the circular, which will be forwarded to persons who apply for it, and return it without delay to the Commission at their office in the Washington Building, No. 1 Broadway. Only works of art executed since 1878 can be exhibited. Copies, even those which reproduce a work in a style or medium different from the original,

are not admitted. Unframed pictures and drawings, and statuary in unbaked clay, and engravings produced by industrial processes are inadmissible.

A jury of artists will be formed for the purpose of examining all works submitted for exhibition. No article will be admitted for exhibit unless favorably passed upon by this special jury—representing, so far as possible, the five classes of this group—one section of which will sit in New York and one in Paris.

Intending exhibitors must prepay the cost of transportation from place of residence to the depot.

Proposed exhibits rejected by the jury will be returned to owners at their expense. Upon those accepted for exhibition, the Commission will pay all expenses, including boxing, cataloguing, transportation from depot to Exposition Building and return to residence of owner. Insurance "to a reasonable amount" will be paid, and the owners of exhibits may effect additional insurance at their own cost, if they desire.

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ETCHINGS, it will be noticed in classification of Group I., are not mentioned, but presumably they are meant to be included in Class V., as "engravings," albeit an etching is a very different thing from an engraving. Our etchers should certainly be able to make a creditable showing, although none of those who have exhibited at the Salon have ever received any encouragement. No American etcher ever received an honorable mention there, nor even a good place. This year De los Rios, a Spaniard, was given a third class medal for etching an American picture, and that, for a foreigner, was almost an unheard-of honor. The picture, "The Fisherman's Daughter," was by Charles Sprague Pearce. Mr. Keppel exhibited the etching with many others, and had the extraordinary good fortune to get another third class medal, and three honorable mentions for others of his publications. The other medalled etching was by Claude Faivre, after Roybet's "Drinking Song."

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THE etching by De los Rios is really a remarkable performance for such a young man, and "thereby hangs a tale." It is whispered that his master, the famous Courty, helped him more than he might have done but for the jealousy that exists between the pupils of his atelier and those of his rival, Waltner, who also were competitors. If the story be true, Courty could cite the illustrious precedent of Michael Angelo, who, jealous of the rising fame of Raphael, furnished his pupil, Sebastiano del Piombo, with the designs for the Pieta, in the Church of the Conventuali, at Viterbo, and the "Transfiguration" and "Flagellation," in San Pietro, at Rome. When Cardinal Giulio de Medici commissioned Raphael to paint the "Transfiguration," wishing to present an altar-piece to the Cathedral of Narbonne, of which he was archbishop, he engaged Sebastiano del Piombo to paint on a canvas of the same dimensions, "The Raising of Lazarus." On this occasion Michael Angelo again gave his pupil great assistance, and although the picture was shown in Rome in competition with the immortal "Transfiguration" of Raphael it nevertheless excited great admiration.

* * *

THIS calls to mind a story related of Leonardo da Vinci, which shows him to have been free from such professional envy as consumed "the divine Buonarrotti." Each was invited to submit, for execution in fresco on the walls of the Council Chamber of the Palazzo Vecchio, at Pisa, a design illustrative of intense action. Michael Angelo submitted his wonderful "Cartoon of Pisa," showing a party of soldiers, who, at the sound of an alarm, are rushing pell-mell from the river, where they have been bathing, and dressing in frantic haste. Leonardo had prepared for his design a combat between soldiers on horseback; but when he saw Michael Angelo's cartoon, he refused to submit his own, saying that he was unworthy to work in company with such a master. It happened that neither design was ever carried out; for one of the numerous Florentine wars broke out about that time, and Michael Angelo and Leonardo were alike forgotten. The "Cartoon of Pisa" was cut up by the artist's pupils and divided among them; fortunately, however, not before it had been admirably engraved for the admiration of posterity.

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PROFESSOR MORSE, who has just arrived from Europe, requests me to say that the reported sale of his collection of Japanese pottery to "a lady in Boston," who is to present it to the Boston Museum of Fine Arts, is all a mistake. It appears that some ladies have been trying to raise the necessary funds to do this, and very liberal contributions have been promised to that end; but so far nothing has been accomplished. The professor holds the collection at a figure much above that

at which he was said to have parted with his treasures. So it seems that there is still a chance for our Metropolitan Museum.

MONTEZUMA.

THERE is on view at the Schaus gallery a nearly complete collection of the works of Axel Herman Haag, the etcher of architectural subjects. Many of them have been noticed in these columns on their first publication. Mr. Haag has the happy faculty of invariably choosing picturesque subjects. He works in a large, bold, effective style, and deservedly holds a high place among modern producers of large and showy etchings. His "Mont St. Michel," his studies of Gothic architecture at Chartres, his views in Westminster Abbey, and his Spanish subjects from Seville, Toledo, Segovia and Pampluna are remarkably successful. He is a prolific worker, the number of etchings in the present collection being forty-eight, but he always maintains a high standard of excellence, both technically and artistically. All the plates, proofs of which are shown at Schaus's, have been destroyed, and prints from some of them will, no doubt, soon become rare.

THE VERESTCHAGIN PICTURES.

THE paintings of Mr. Verestchagin, or so many of them as the American Art Galleries could accommodate at a time, are now on view there. Readers of The Art Amateur have already been made aware of their subjects, of the artist's peculiar point of view, and of the enormous size of some of his works. It remains to say what impression the paintings themselves produce. As regards technique, Mr. Verestchagin can claim no high rank. His painting is either very thin or overloaded with impasto. His touch is heavy and hard; his drawing rudimentary; his effects are gained by the most obvious means. His coloring is fairly successful when the subject requires the massing of rich or brilliant hues, but his broken tones are too often muddy. These shortcomings do not, however, prevent the artist from attaining his end, which is, in general, to represent his subject in an immediately effective manner. In a word, his aims and his methods are altogether panoramic. This shows unpleasantly in some of his smaller pictures, especially those of biblical subjects, and probably has had something to do with the outcry raised against them in Europe. In the picture of "Christ and John by the Jordan," for instance, the attitude of the figures, though unconventional, would strike nobody disagreeably, were it not for the coarseness of the painting. In the "Holy Family," however, coarseness of intention is also manifest. No view which may be taken of the passages of Scripture quoted by the artist will bear him out in picturing the brethren of Christ as two young ragamuffins grovelling in the dust of a dirty courtyard. The figure of Christ, seated on a bit of ruined wall, scroll in hand, while Joseph works at the bench, though irrelevant is not without a certain degree of power, if taken simply as a portrait of an ordinary Jewish enthusiast. The great war pictures are mostly unimpressive. They are merely more or less intelligent notes of observed facts, thrown up to the size of life. Some are more effective than others because the subject happened to be picturesque. One of this sort is the view of a snowy road littered with corpses and guarded all along its length by a line of carrion crows perched on the telegraph wires.

The artist is at his best in his architectural views, in painting of rock and stone. There are many pictures of this sort, all very summarily done, but, as a rule, interesting. There are dark, low-vaulted Russian interiors rich with dim frescos and gilding; bright marble palaces and tombs of Hindostan; the Kremlin towers, roofed with emerald green and gold, and the rock-hewn grottos and ruined walls of Judea. Mr. Verestchagin seems to have a genuine feeling for both color and form in architecture. His big painting of the private mosque of the great moguls at Delhi gives an admirable impression of the beauty of the edifice; and many other smaller works of this kind will be appreciated by architectural students. In all of his work costumes and accessories appear to have been studied with considerable care.

Some of the artist's large collection of bric-à-brac and curiosities, a few very large and gorgeous rugs, in particular, add much to the interest of the exhibition, which must be taken as one of notes, memoranda and studies, rather than of pictures possessing any unusual artistic merit. It should not be forgotten that Mr. Verestchagin

is not only an artist, but that he has equal if not greater claims as a traveller and observer, who has seen much and has much to say, and who chooses to say most of it in paint. His exhibition, regarded in this way, may be most instructive, and we do not doubt will be attended by crowds of people interested in the strange scenes which he has depicted.

The Cabinet.

TALKS WITH EXPERTS.

VI.—MR. GEORGE F. KUNZ ON ART WORKS IN JADE AND OTHER HARD STONES.



HE study of Mr. Kunz, the expert in gems, is well filled with shelves of books on precious stones and mineralogy—from the earliest printed tomes to the most modern—and with specimens of rare minerals in their native state. The owner was found there by a representative of The

Art Amateur, willing to impart some coveted information about jade and substances resembling it.

"How do you define jade?" was naturally the first question.

"Two different minerals, jadeite and jade, are generally known to collectors as Chinese jade. Jadeite, or imperial jade or "feitsui," as it is variously known, is generally white, with splashes or spots of a rich green, almost rivaling the emerald for vividness. It is a silicate of alumina, with the hardness of 7 and a specific gravity of about 3.3. Chinese jade, or nephrite or yu stone, as it is also known, varies from pure white to a dark green, has a more waxy lustre than the jadeite, and does not possess the same apparent crystalline structure. Its hardness is 6.5, the specific gravity rarely exceeding 2.9, and it differs from jadeite in being a silicate of magnesia instead of a silicate of alumina."

"Where does jade come from?"

"It is found in the Kun Lun Mountains in Turkestan, in New Zealand, in Siberia, and also, it is believed, in Alaska. I have an ice-cutter of true jade, weighing nine pounds, from the Yukon River, Alaska, and I expect that at no distant day a large mass directly from the rock will be sent me from that district. Jadeite is obtained from the quarries at Bharno in the Mogung district, Burmah, where sixteen hundred men are engaged in mining. The trade is entirely in the hands of the Chinese, who pay a royalty of \$30,000 annually for the privilege. The jade quarries of Turkestan have been visited by the brothers Schlagintweit and Dr. Stoliczka. The old jade quarries are situated on the banks of the Karakash River, which flows down the southern slope of the Kun Lun Mountains. Viewed from some little distance they look as though a number of pigeon-holes had been irregularly hollowed out in the mountain-side. Stoliczka counted as many as one hundred and twenty in number of these excavations. From the Toonka range of the Sayan chain, in the government of Irkutsk, Siberia, M. Alibert brought some wonderful boulders of jade, one of which weighed eleven hundred pounds. They were first shown to the western world at the International Exhibition of 1862. They were sawn into plates less than one eighth of an inch thick and over a foot square, and beautiful examples of these plates were presented to the School of Mines, Paris. When placed in front of the windows, the effect of the light falling through them is very pleasing."

"Where is all this jade mostly in demand?"

"In China. About twenty years ago several tons were sent there from New Zealand, but the Chinese did not take to the article, since it had not the proper historic associations to suit their taste. But they value good specimens of jade at extravagant prices, a thumb-ring of emerald green jadeite bringing £100 sterling in China. As early as the year 1170 an emperor of China and a king of Khotan (Turkestan) negotiated for a piece of the precious mineral (jade or yu) that weighed two hundred and thirty-seven pounds. Among some of the objects classed as French crown jewels in 1860 are some jade objects worth 3000, 12,000, 72,000 francs each. A sale of a mass of jadeite, measuring one and one half cubic feet and valued at \$36,000, is said to have taken place in Anam.

"To give an idea of the toughness of jade, a German